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American Art News

VOL. X, No. 3.

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NEW YORK, OCTOBER 28, 1911.

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EXHIBITIONS

Calendar of New York Exhibitions. See page 2.

IN THE GALLERIES.

New York.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duven Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 1 East 40 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings.
Moulton & Ricketts, 12 West 45 St.—Old and modern paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—Ancient and modern paintings.
Henry Reinhardt, 567 Fifth Avenue—High-class paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—Old and modern paintings. Original etchings.
Henry Reinhardt—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries—Fine Arts.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Selected pictures by Old Masters.

TORONTO GETS LANDSCAPE.

The strong and fine landscape, "Outskirts of a Northern City" (Bradford, England), by Bertram Priestman, shown this year at the Royal Academy, London, has been purchased for \$2,000 for presentation to the York Club of Toronto, Canada.

MORGAN BUYS FOULE BOOKS.

A cable from Paris states that Mr. J. Pierpont Morgan has bought a part of the collection of M. Edmond Foule, consisting of rare books, prints and engravings of the XVI. and XVII. centuries.

WIDENER'S NEW REMBRANDTS.

Recent advices from a thoroughly reliable London correspondent are to the effect that Mr. P. A. B. Widener has added to his remarkable collection of old and modern masters three exceptionally fine and typical examples of Rembrandt. These three pictures are said to be those which formerly hung in Canford Manor, England, and were owned by the Earl of Wimborne. The three pictures are all on canvas. One, "Saint Peter at a Writing Desk," measures 1.29 metres in height by 1.2 in breadth; another, a "Portrait of a Man," measures 1.21 metres in height by 0.94 in breadth. The third canvas is a scriptural subject; dimensions not given. The price paid by Mr. Widener is not given by the correspondent, but is said to be a record one.

RECENT NOTABLE SALES.

Miss Emily Grigsby, whose art belongings and rich house furnishings of her beautiful home, No. 660 Park Ave., are to be sold at auction this season, as announced exclusively in the *Art News* last week, recently sold privately a beautiful example of Rubens to Mr. Robert J. F. Schwarzenbach of this city.

One of the finest examples of Goya ever imported has become the property of Mr. Philip Lehman of this city. Mrs. W. W. Kimball, who owns possibly the finest example of Turner in America, recently secured from the Agnews in London a remarkable Constable.

CLARK MANSION TO OPEN.

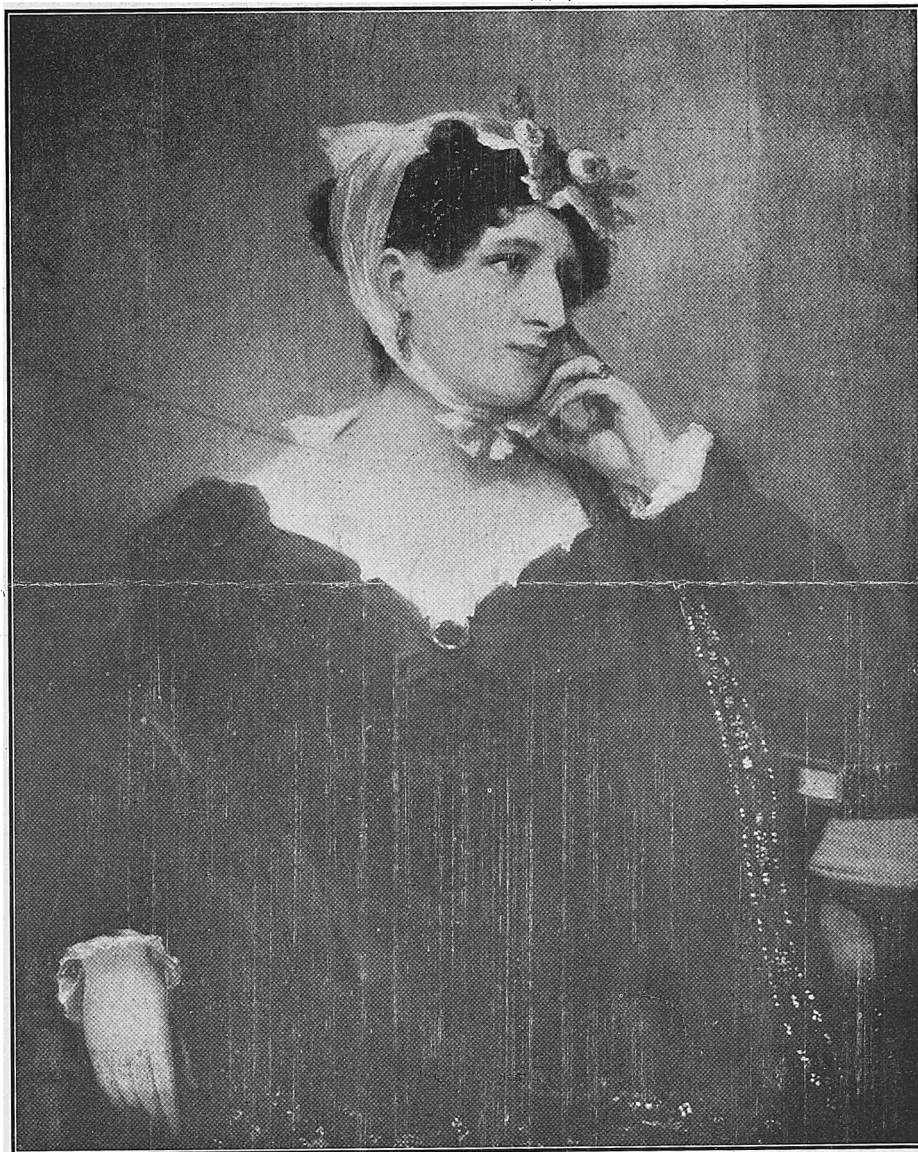
Former Senator William A. Clark announces from Los Angeles that his art collections, now installed in his new residence at Fifth Ave and 77 Street, would be opened to the public for inspection at stated periods, and under certain restrictions, in early December.

FUNK FAILS ELECTION.

There is much talk in the studios of the failure of the well known and able portrait painter, Wilhelm Funk, to obtain election as an Associate of the National Academy at the annual meeting and election last May. The friends of the artist express much regret at this non-election, which they fear may result in his withholding his work from the Academy exhibitions in future. While Mr. Funk is foreign born he has made his career in this country, and is considered an American painter.

Mr. James Ross, of Montreal, has recently added to his collection the "Departure of Lot and his family," by Rubens, purchased from the Duke of Marlborough.

M. Charles Diehl, a noted art critic and writer, arrived here last week, remained for a few days and then went to Boston, where he will lecture before Harvard University on Art in the Middle Ages. He is Professor of Byzantine History at the Sorbonne, and is a member of the French Institute and one of the founders of that Institute in the United States.



MRS. FERGUSON OF TROCHRAIGNE.

By Sir Henry Raeburn.

At the V. G. Fischer Gallery.

Mentioned and engraved in Armstrong's book on "Early English Painting."

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Kleinberger Galleries—Old Masters.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Reiza Kahn Monif—Persian antiques.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

BODE IN CONTROVERSY.

Dr. Bode, of the Berlin Museum, who has sailed for New York, is engaged in a controversy over a Rembrandt, "St. Francis Praying," which he had catalogued as the original from the Orleans Gallery, and which was bought by the late Alfred Beit. Another claimed original was owned by M. von Nemes of Budapest, and at the latter's request it is alleged Dr. Bode also examined it and endorsed it as the original of the Orleans Gallery. Dr. Bode is now being sued by a Vienna art critic who lost his commission, when the former repudiated the Nemes picture. Per contra Dr. Bode declares that he did not change his opinion that the Beit copy is the original.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Special loan exhibition of original works by Aubrey Beardsley to Nov. 4.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

The Folsom Gallery, 396 Fifth Ave.—Recent portraits by Maurice Fromkes.

E. M. Hodgkins, 630 Fifth Ave.—Old English drawings.

Katz Gallery, 103 West 74 St.—Paintings by Martha Walters and James N. Rosenberg.

Kennedy & Co., 613 Fifth Ave.—Etchings formerly owned by Sir Seymour Haden to Nov. 18.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Early Chinese paintings. Opens Nov. 1.

Moulton & Ricketts, 12 West 45 St.—Etchings by modern masters.

N. Y. Water Color Club, 215 West 57 St.—Annual watercolor exhibition to Nov. 19. Admission 50 cents.

Pratt Institute, 215 Ryerson St., Brooklyn—Paintings by Joseph Lindon Smith.

EXHIBITIONS NOW ON.

Old English Drawings.

A rarely choice and most interesting collection of old English Drawings, comprising some 76 numbers, by such noted artists as Adam Buck, Richard Cosway, John Downman, George Englehart, Eldridge, Wm. Faithorne, Daniel Gardner, Gainsborough, Hoppner, Lawrence, Plimmer, Reynolds, John Smart, Sherwin, Wheatley and the American Benjamin West, now on exhibition at the new galleries of E. M. Hodgkins, No. 630 Fifth Ave., are a novelty to most American art lovers, and have a quaintness and charm that should draw many visitors. The coming of the Messrs. Hodgkins from London to New York is an art event of importance, for it means the introduction to American art lovers of just such novelties as the present collection, for which the London and later the Paris house of these gentlemen have become so deservedly renowned. The rare taste and discernment in art of the elder Hodgkins has evidently descended to his son, Mr. Edwin M. Hodgkins, who is the manager of the New York Galleries.

The illustration of the quaint and delightful presentment of a skating scene, by Richard Cosway, in which the figures are those of the Royal Family of George III., and of the artist, who has quaintly portrayed himself on the left, well exemplifies the character of this altogether charming display, which must be seen and studied to be really appreciated.

Portraits by Fromkes.

Maurice Fromkes is holding the first "One man" exhibition of the season at the Folsom Galleries, No. 396 Fifth Ave., until Nov. 1. There are twenty portraits in oil, seven in pastel and six landscape sketches in oil, in the attractive display. The artist, who has already won deserved reputation as a portraitist, but who has not before made any collective exhibition of his works, handles a strong brush, draws with correctness and precision, and has a good color sense. His later work shows much advancement and thorough understanding of his capabilities. The best and most satisfactory of his larger presentments are the full length seated portrait of the sweet faced Mrs. Julia Worthington, which he has painted with keen sympathy and appreciation; the half length of Mrs. John H. Flagler—an admirable likeness, the broadly treated "Mrs. Silver" and the full length standing, "The Holbein Drawing," a skilful work, depicting a tall and graceful woman examining a print, charming in

expression and delicately subdued in color. Excellent and sympathetic, full of feeling, and agreeably and appropriately soft in tone, is the half length life size presentment of the pretty blonde, Mrs. Ben Ali Haggin and infant. Altogether a virile and effective display by an unusually well equipped painter.

Aubrey Beardsley Drawings.

The first American exhibition of the original work of that remarkable artist and illustrator, the late Aubrey Vincent Beardsley, who died at Mentone, March 16, 1898, aged only twenty-six, has been arranged by Mr. Birnbaum of the Berlin Photographic Company, and is open at the Berlin Gallery, No. 305 Madison Ave., through Nov. 4 and again Nov. 27-Dec. 2, when some new work will be shown. Mr. Birnbaum says in his well written and sympathetic preface to the dainty catalogue of the display: "Beardsley was the most eminent of a group of men who died while still very young, but who lived long enough to accomplish successfully something original and important in art or literature." After naming as his contemporaries Ernest Dowson, Charles Conder (the English Watteau), Lionel Johnson, Leonard Smithers, Josiah Flynt (an American) and of whom only Arthur Symonds and Will Rothenstein remain, he well remarks "The grim tragic pathos of madness, drink and disease, attaches to their names. Of them all, one alone died with a jest on his lips, and Oscar Wilde's tragic career overshadows the whole period." Beardsley was a talented, bizarre and original youth, a disciple of Balzac, Baudelaire, Verlaine, Gautier and Flaubert, and his work, as Mr. Birnbaum truly says, "was that of a sick prodigy, who intuitively absorbed all the secrets of French eroticism and laughed at the shock he gave John Bull. One can best describe his genius as Maladif." It is only fair to state that in his last letter to his publisher, endorsed "In my death agony" and headed "Jesus is our Lord and Judge" (he had become a Roman Catholic just before his death), he implored this publisher, Mr. Smithers, to destroy all "bad" drawings and "By all that is Holy—all obscene drawings."

This from the wit who wrote on the margin of a drawing that had been toned down:

"Because one figure was undressed
This little drawing was suppressed.

It was unkind,
But never mind,
Perhaps it all was for the best."

It is not necessary to describe or criticize Beardsley's work as exemplified by the present display. His illustrations for Malory's "Morte d'Arthur" influenced by Puvis de Chavannes and Burne-Jones, especially the latter, his "Salome" drawings, then the well remembered Yellow Book drawings, and later the exquisite "Rape of the Lock" series, those for Aristophanes "Lysistrata," "Ali Baba" and "Pierrot of the Minute," and still later, the curious "Mlle. de Maupin" series, and those for Ben Jonson's "Volpone," are too well known to art and book lovers to need recalling.

He did his short life work and passed, and, as Mr. Birnbaum says, "The fact that this work continues to retain its stimulus for a new artistic generation is sufficient excuse for this first exhibition in America, and it is fortunate it could be arranged at a time when the artist has ceased to be a fashionable craze or a topic for frivolous conversation."

The examples which form this most interesting exhibition have been loaned by such collectors as Mrs. Payne Whitney, Bart Robson and John Lane of London, Henry C. Quinby, Martin Birnbaum, A. E. Gallatin and Fitzroy Carrington. They include his best known and most important works.

FOGG ART MUSEUM.

The Fogg Art Museum of Harvard has recently received as a loan from Mrs. Francis P. Nash a large tondo representing "The Mystic Marriage of St. Catherine." The same museum has also received as an indefinite loan a small pinnacle representing St. Agnes, attributed to Ambrogio Lorenzetti, which picture has much of the charm of the early Sienese school. It is the oldest painting in the museum. Lorenzetti was active between 1323 and 1348, and this painting, even if executed by one of his pupils, was probably painted before 1350.

CHICAGO.

The jury of awards at the Art Institute has named the prize winners for craftwork in the tenth annual exhibition of Art Crafts now on in the Art Institute which closed Oct. 25.

The Arthur Heun prize of \$50 was awarded to Mrs. Josephine Hartwell Shaw of Brookline, Mass., for the best exhibit of craftwork of original design, a collection of jewelry.

The Mrs. Albert H. Loeb prize of \$50 for the best piece of silverware was awarded to Arthur J. Stone of Gardner, Mass., for a silver pitcher. The Alumni Association honorable mention for the best original design for interior decoration, was awarded to Miss Marie L. Woodson of Denver, Colo., for a study in interior decoration. The craftwork purchase was awarded to George P. Blanchard for a cold meat fork in silver.

A special exhibition and sale of paintings by George Bellows is now on in the galleries of Marshall Field & Co.

Three score lithographs and etchings by Joseph Pennell are on exhibition in the galleries of Albert Rouiller. The lithographs include a plate of "The Coronation" in Westminster Abbey and Mr. Pennell says: "Every line of this was done in the abbey at the time, and it is the only historical record of the event in existence."

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CLAUSEN ART ROOMS

621 Madison Avenue Near 59th St.

COMING PRINT SALE.

The Anderson Auction Company will sell at their rooms, Madison Ave. cor 40 St., on Oct. 31 at 8.15 P. M., rare colored sporting prints and books collected by William C. Dulles of Goshen, N. Y. The sale includes a rare and extensive collection of colored prints of famous trotting horses and six original india ink drawings of racing by Thomas Rowlandson. The books are "American Turf Register," "Wallace's Monthly" and other sporting books.

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Art and Literary Sales

WEEKLY ANNOUNCEMENT

Tuesday Evening, Oct. 31.

Color Prints, Mezzotints, Candaricatures

including the

Sporting Prints and Books

of

WILLIAM C. DULLES,

Goshen, N. Y.

Mezzotints after George Morland; Miss Mellon in colors; Dean's "Journey to the Watch House"; Gen. James Wolfe, by Houston; Sir Jeffrey Amherst, by Watson, and other mezzotints, color prints and portraits. American Turf Register; Wallace's Register and other Sporting Books; Colored Trotting Prints, and others from the Caricature Magazine; Napoleon Caricatures by Cruikshank, Gillray and Rowlandson, prints in color; Sporting prints by Alken, Pollard and Dodson, and six original drawings by Rowlandson illustrating Racing in 1789.

Sale Begins at 8:15 P. M.

The Anderson Auction Co.

Madison Avenue at Fortieth St.

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The Mona Lisa Is Not Lost

Coveted by thousands, admired by millions and known to all the world, the great painting by Leonardo da Vinci vanishes from the Louvre. But fortunately a "replica was made before its disappearance,—a Painting Proof, the exact size, tone and color of the original, and a limited edition is now available, done on linen canvas. Price \$40.00; plates destroyed



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EXHIBITION CALENDAR FOR ARTISTS

NATIONAL ACADEMY OF DESIGN, 215 West 57 St., New York.

Winter Exhibition.

Exhibits ReceivedNov. 20-21

Varnishing DayDec. 8

Opening of ExhibitionDec. 9

Closing of ExhibitionJan. 7

PHILADELPHIA WATER COLOR CLUB and

PENNSYLVANIA ACADEMY FINE ARTS, Philadelphia, Pa.

Opening of ExhibitionNov. 13

Closing of ExhibitionDec. 17

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS and

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.

Tenth Annual Exhibition of original miniatures.

Exhibits must be express prepaid to Penna. Acad-

emy byNov. 2

Opening of ExhibitionNov. 11

Closing of ExhibitionDec. 17

ART INSTITUTE OF CHICAGO, Chicago, Ill.

Twenty-fourth Annual Exhibition of Oils and Sculpture.

Exhibits must be received at Art Institute byOct. 31

Varnishing day and press viewNov. 10

Annual receptionNov. 14

Opening of exhibitionNov. 14

Closing of ExhibitionDec. 27

IN AND OUT THE STUDIOS

Mme. Renee de Mirmont of Paris has arrived to execute several commissions here and in other cities. She has recently painted a portrait of the Pope and the Dowager Empress of Russia. The artist will visit San Francisco and Los Angeles before she returns to France.

The many friends of Miss Susan Watkins will be glad to learn that she has entirely recovered from the serious illness which has detained her at her home at San Rafal, California, for the past year. She will return to New York during the latter part of November and will be married to a Virginian in December.

George M. Reeves has removed from 37 West 22 St. and has taken a studio at 318 West 57 St.

The Summer exhibition held at Stockbridge, Mass., is said to have been the most successful yet held at that resort. It represented a number of well-known artists and included landscapes, figure compositions and nudes. Several were sold.

The first of the group exhibitions to be held this season at the McDowell Club's new rooms in West 55 St. will open on Nov. 2. It will include examples of George Bellows, Robert Henri, Putnam Brinley, Jonas Lie, Paul Dougherty, John C. Johansen, Ben Ali Haggin, Jean McLane and Irving R. Wiles.

The first members' exhibition of the season at the Century Club will be held Nov. 5-9.

John F. Kaufman recently returned from a summer spent in Europe, and has taken a studio in Carnegie Hall, where he has painted the portraits of Mr. and Mrs. David S. Coles.

De Witt M. Parshall is spending a short time at the Colorado Grand Cañon. He will return to his Carnegie Hall studio about Nov. 10.

Mahonri Young has removed from the Miller Building, and has taken a studio at 2231 Broadway, where he is showing an exceptionally fine portrait bust of Mr. Frank Dossert, the musical director. The artist is modeling a figure of the dancer, Princess Sita Davi, remarkable for its strength and action. At the recent State Fair at Salt Lake City, Mr. Young was awarded four prizes for bronze groups depicting labor, and also a prize for a pastel drawing of a New York excavation. He has been successful with etchings in which he skillfully and artistically depicts New York buildings in course of erection.

Constance Curtis spent the summer at Wave Crest, Far Rockaway, where she painted three portraits. She is settled for the winter at her Broadway Arcade studio.

William J. Baer, who spent the summer at his studio at Salters Point, Buzzard's Bay, Mass., has returned to his New York studio, 226 West 59 St.

Harrison Fisher recently leased a studio in the 77th St. Building where he is settled for the winter. He will continue his illustration work and in addition will complete twenty watercolor portraits of young society girls.

Bruce Crane painted several charming landscapes at Arkville, N. Y., where he was the guest of J. Francis Murphy. He also spent some time at Woodstock, in the Catskills. He returned to his Bronxville studio last month.

E. Irving Couse returned recently from his studio at Taos, New Mexico. He brought back a number of excellent pictures of Indians and their industries and expects to hold an exhibition at Knoedler's during the winter.

At her studio in the Van Dyck, Charlotte B. Coman is showing several examples of her summer's work in the Pocono Mts. Among them are some new subjects. "Wash Day," in which a house and garden are shown at the foot of a fresh green hill, is especially attractive.

Charles Winter and Mrs. Winter spent the season at Peconic, L. I. They have returned to their East 59 St. studio.

Paul Cornoyer has returned to his Rembrandt studio after an interesting and successful summer at Peconic, L. I.

W. Merritt Post is spending a few weeks in his recently completed studio at West Morris, near Litchfield, Conn., where he will paint Autumn scenes and will remain until the cold weather sets in.

Maurice Fromkes spent the Summer at Manomet, Mass., where he painted the portrait of the little granddaughter of Vice-President Stevenson and a number of landscapes, now on exhibition at the Folsom Galleries.

Paul Dougherty, who went to Europe last April and visited Italy, England, etc., recently returned to his studio, 27 West 67 St., with several of his virile canvases, quite in keeping with the excellent quality of his usual work.

NEW ACADEMY BUILDING.

At a meeting of delegates from the Allied Arts Societies held at the Fine Arts Building Wednesday afternoon last, a preliminary organization of what is to be known as the National Academy Association was effected. It is hoped that through this organization the long awaited and sorely needed Art Palace in which all the large public art exhibitions can be held, will be secured. It is estimated that some \$1,500,000, at least, will be required for such a structure. John W. Alexander was chosen President of the new organization; Harry Watrous, Secretary, and the Executive Committee selected, is composed of William A. Boring, Cass Gilbert, Herbert Adams, Bert Hanson and Howard Russell Butler.

While this action is encouraging, the meeting was a disappointment, as it had been hoped and thought that Mr. Alexander would announce that a site had been chosen and that the money necessary was at hand for work on the planned Art Palace to begin at once.

BRYANT STATUE UNVEILED.

The heroic bronze statue of William Cullen Bryant, modelled by Herbert Adams and presented to this city by the Century Association, was placed in Bryant Park, west of the Public Library, last Tuesday, and unveiled by Miss Frances Bryant Godwin, great-granddaughter of the poet. Mr. John Bigelow, one of the few men now living who was a personal friend of, and an associate editor with Bryant, was unable to attend and Dr. Henry Van Dyke made the presentation speech, an eloquent and sympathetic effort. Mayor Gaynor replied and received the statue on behalf of the city.

ZORN AS RESTORER.

Art circles in Sweden are much exercised over a portrait of King Gustavus Vasa, which hung in the University of Upsala and had been given to Anders Zorn to be restored; the allegation being made that the painter spoiled the painting and that it no longer represents the subject. The artist explains that the old picture was not the genuine one, that he found in the process of restoration that it had been painted over and the true original appeared underneath. A commission has been appointed to decide the question.

WARD WILL SUSTAINED.

The suit brought by his sister, Miss Eleanor Ward, to break the will of the sculptor, J. Q. A. Ward, upon the ground that the testator had been unduly influenced by his wife in making his will, was decided in favor of the latter by a jury in the Supreme Court last week.

SHIELDS ART CLUB.

The Shields Art Club will hold an exhibition at its rooms, 303 Fifth Ave., Nov. 16. Albert Alberti will show several of his pictures of the far North and Mrs. Susan C. Waters, a painter of animals, will exhibit her work for the first time. Among the patronesses of the club are: Mrs. Russell Sage, Mrs. Mary Harrison McKee, Miss Leary and Mrs. Richard Butler.

Henry Mosler, who spent a considerable part of the Summer abroad, has returned to his Carnegie Hall studio, where he is at work upon a large historical canvas, for a colortype company, for whom he painted his "Betsy Ross Making the First Flag" last spring. Mr. Mosler's important canvas, "Forging the Cross," was well placed in the Spring Salon and received much praise from French art critics.

ANNUAL WATERCOLOR SHOW.

The annual Watercolor Club Exhibition, the first of the season, will open with a reception at the Fine Arts Galleries this afternoon, and to the public to-morrow, to continue through Nov. 19.

The Jury were especially pleased with the quality of work sent in this season and found less of the mediocre to weed out than ever before. The galleries show a uniformity of quality and much serious thought.

A few examples which stand out most prominently are a group of works by that clever, practical painter of nature, Merritt Post, lovely in color and sentiment. The winner of the well deserved \$200 Beal Prize is Colin Campbell Cooper's "Salem Residence," a charming bit of color, satisfying and complete in every way. A large figure pastel by Thomas Anschutz occupies a prominent place in the Vanderbilt Gallery. The solidity of the flesh, beauty of color and composition mark this picture as one of the most effective in the display. Anna Fisher's "Country School" is a faithful and artistic presentment, and Charles A. Webb's "China Cabinet" is well composed and skilfully drawn.

Alethea Hill Platt is represented by an attractive group of strong and well painted works representative of life in France and England. Birge Harrison's "Madison Square Tower" is a lovely moonlight, tender in tone, and Emma Lambert Cooper is represented by a group of characteristic, well composed landscapes and street scenes. Hilda Belcher's "The Pastor" is tenderly mysterious. Florence Snell sends a charming group of characteristic landscapes. Elmer L. Mar Rae's delicate pastels from which he so cleverly omits all but the bare essentials, presenting, however, a charmingly picturesque effect, are noteworthy.

Among other works which stand out on a first hasty view are Alice Schille's figure composition of two old women, John C. Huffington's landscape in which good light and color prevail, Sarah K. Smith's group of pastels, William T. Ritschel's strong fine marine, "Landscape and Sheep," by Charles P. Gruppe, an able nude and a group of delicately handled portraits by Clara Weaver Parrish, David B. Milne's ultra impressionistic "Tricolor" and "Black and White," Edward Dufner's figures with landscape, Elsie Southwick's well-drawn figure piece, Anna Goldthwait's charming group of broadly-painted landscapes, a portrait by Rosina E. Sherwood, "Mother and Child," by Rhoda Holmes Nichols, a group of pastels by E. A. Parker, a poetical landscape by Adelaide Deming, and a country scene by Frank Mathewson. Angela O'Leary's "In Brittany," has charm of sentiment and good distance, and other artists represented are: H. C. Merrill, Hobert A. Walker, Norwood MacGilvary, Jane Peterson, H. W. Rubins, Mary Tannahill, Walter Palmer, A. E. Wigand, Edward Volkert, A. A. Annan, Everett Warner, Joseph D. Gleason, Marth W. Baxter, Celia Seymour and C. K. Linson.

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AN INJURY TO BUSINESS.

Mayor Gaynor was recently quoted as proclaiming New York to be the best governed and managed city in the world. It is difficult to understand eulogy in the face of the present up-torn and filthy state of the uptown avenues and streets, the taxicab legalized robbery, etc. Especially is it difficult to comprehend the Mayor's self-satisfaction, when one contemplates upper Fifth Avenue—the home of the Fine Art business in this city, and the Mecca of art lovers the country over.

The conditions that have prevailed on this portion of the chief avenue of the metropolis the past six weeks, and which still prevail, with every evidence of long continuance, are simply disgraceful, and have resulted and are resulting in serious loss of business to the Art galleries and stores and those of other lines of business on the thoroughfare.

It is an understood law in Paris, for example, that all the principal boulevards and streets, especially those at all devoted to business, and to which repairs, etc., must at times be made, shall be in complete order by Sept. 1, or when the Autumn business begins. And yet the New York officials have seemingly chosen just the most busy period of the year—that when its citizens, who support the Fifth Avenue business and other uptown thoroughfares, return from the summer vacation, and when business should be at its best—to make the streets and especially Fifth Avenue almost impassable.

Was Mayor Gaynor joking? Is there to be no relief from these intolerable conditions.

THE SELLER'S OATH.

The two letters from valued correspondents—the first from Dr. Stillwell, the well known collector, addressed to this journal, and the second from the Ehrich Galleries, which has been sent to the Secretary of the Treasury, emphasizes, it would seem, the advisability of some change in the so-called "Seller's Oath," now exacted by the Government from all purchasers of pictures more than twenty years and art objects more than one hundred years old, when imported.

As it now stands, the exaction of this oath, with the difficulty of securing a Consul's signature and affirmation, and the almost impossibility of obtaining at all accurate or truthful testimony as to the history or origin of old pictures and art objects, is, as Dr. Stillwell points out, virtually a premium on dishonesty. If we are not mistaken the framing and exaction of the "Seller's Oath" were products of the activities of the American Free Art League of Boston, three years ago, when and largely through the same agency, the present absurd and inconsistent Art Tariff was produced. We trust that the Secretary of the Treasury, now that the imperfections and bad effects of the "Seller's Oath" have been so clearly and well presented to him, will take measures to, at least, modify its provisions, and we await such action with confidence.

Baron Edmund de Rothschild has purchased for his private collection the famous assemblage of 351 wood engravings by Albrecht Durer, which M. Danton of Paris acquired for some \$26,298 at the recent Huth sale.

The Worcester Art Museum has recently secured by purchase a superior and characteristic portrait by Goya, an Archbishop, from the V. G. Fischer Galleries, New York. The painting was formerly in the collection of Marquis de la Vega and is mentioned in Von Loga's life of Goya.

DUVEEN TRIAL ADJOURNMENT.

Benjamin Duvéen, who was indicted last Winter, with other members of the firm, for undervaluation of imported art objects, and trial of whose case was postponed, was called for trial Monday last. He was absent and his counsel, Mr. John M. Stanchfield, stated that his client was detained in England at the bedside of his dying mother. U. S. District Attorney Wise asked that the defendant's bail of \$50,000 be forfeited, but upon the statement of Mr. Stanchfield, Judge Hough of the Circuit Court decided that in view of the indeterminate adjournment granted by Judge Martin last April, for further pleading, the Court would not declare the bail forfeited, and fixed the date for pleading peremptorily for Nov. 13.

A DAMAGED TAPESTRY.

It has been discovered that the silk woven portrait of George Washington, presented by the people of Lyons, France, to this city during the last century, and which hung in the Aldermen's chamber, is seriously damaged. The authorities will take steps to have the picture restored.

OBITUARY.

Louis R. Ehrich.

Louis R. Ehrich, the well and widely known art dealer, connoisseur, political and economical writer and speaker, and President of the Ehrich Galleries, No. 463 Fifth Ave., who, as was announced last Saturday in the *Art News*, was to have sailed that day from London, for this city, sailed, alas, for a further shore on Monday morning last. He died at that time in the St. Ermins Hotel in London, where, after his return from his annual trip to the Continent, he was sojourning for a time with Mrs. Ehrich, before departing for home.

The news of his peaceful death from a sudden heart failure, which came by cable to the galleries on Monday morning, followed a previous cable received on the Friday before to the effect that his sailing had been postponed, owing to an attack of asthma. The same cable requested that his second son, Walter, should go to London, and although the latter was in Rochester, N. Y., at the time he succeeded in reaching here in time to sail on the St. Paul last Saturday.

So unexpected was the announcement of his death, as he had been in good health all summer, and had looked forward hopefully to his return, that it came as a great shock not only to his family, but to a wide circle of friends, while it was received with an unusual expression of sorrow and regret in the Fifth Avenue Galleries and art circles in general.

In the passing of Louis R. Ehrich there is lost a most kindly and gracious personality, a richly stored mind, a rarely fine character and a devoted husband and father. His death comes therefore with a deep sense of personal loss to those like ourselves who, while not of his family, had the opportunity to well know and esteem him, and who can therefore the more sensibly and keenly appreciate what his loss means to those nearer and dearer to him.

There is a pathetic side to his death at this time—a period in his life, when after struggling for many years with frail health and financial reverses and since his establishment of the galleries some seven years ago, with the jealousies and enmities which a new comer in the overcrowded art dealers' field may expect—he had by the sincerity and honesty of his character, his personal qualities and charm, won over even those who most opposed him, and had also gained a deserved place among the leading metropolitan art dealers, and good financial success.

Mr. Ehrich had an unusual knowledge of the art of earlier times, and no art collector or dealer had the early schools and painters at command like himself. His range of knowledge, derived from long study and omnivorous reading on this subject, was almost phenomenal, and his memory for names and dates was extraordinary. He leaves the sweetest and tenderest of memories to his family and friends, and of him may most appropriately be recalled the epitaph on the old Greek gentleman's tomb:

"Here wrapped in happy slumber Cleon lies,
Asleep, not dead—the good man never dies."

To Mr. Ehrich's sons, who will carry on his well founded business the sympathy and support of the trade and of a host of friends will be extended.

Mr. Ehrich was born in Albany on Jan. 23, 1849, the son of Joseph and Rebecca Spörborg Ehrich. He was graduated at Yale and took his Master's degree there in



1869, studying for one year afterwards at the University of Berlin. In 1874 he married Miss Henrietta Minzesheimer. From 1878 to 1885 he traveled in Europe, studying old paintings, and for a part of that time he was a member of the dry goods firm of Ehrich Brothers, from which he resigned in 1886. He lived in Colorado Springs, Col., where he became prominent in politics for many years and was the only delegate from the Rocky Mountain region to the Gold Democratic Convention in 1896, was a member of the National Committee for Colorado of the Gold Democratic Party, a member of the Executive Committee of the Sound Money League, and temporary Chairman of the Third Party Convention at Indianapolis in 1900. He wrote many books and papers on political and economic questions, among them "The Question of Silver," "A Religion for All Time," "A Cure for Labor Troubles," and made many addresses in defense of the gold standard, of free trade, and of anti-imperialism. These were published widely by the Reform Club, the Anti-Imperialistic League, and the Free Trade League, of which he was President.

With his sons, Harold L. and Walter L. Ehrich, he conducted the Ehrich Galleries to which he brought from Europe many old masterpieces, the gleanings of his annual tours abroad. His collections included examples of all schools—Early English, French, Spanish, Italian, and Flemish—and he was the largest importer of the works of the early Spanish in the country. Last year he sold to Mr. Henry E. Huntington a Velasquez, "Portrait of an Ecclesiastic," and furnished paintings to the Metropolitan Museum, the Worcester Museum, the Boston Museum, the Chicago Art Institute, and the collections of John G. Johnson of Philadelphia and Archer M. Huntington, the latter of whom has placed many of his paintings in the museum of the Hispanic Society.

Mr. Ehrich was a member of the Yale Club, and of many historical associations. Besides his two sons, who will continue to conduct the galleries, he leaves his wife and two daughters, Mrs. Leah Ehrich Wyckoff, widow of Professor Wyckoff of Princeton, and Mrs. M. Sanford Weil.

James Aumonier.

James Aumonier recently died in London. He was especially noted for his landscapes and his works were shown at many exhibitions. Among his most popular subjects were "An Englishman's Cottage Home," bought by Sir Mewton Mapes in 1873, "The Black Mountains" and "Sheep Washing in Sussex." In 1876 the Council of the Royal Manchester Institution awarded him a gold medal for the "Toilers of the Field."

Raymond Knight.

Raymond Knight, youngest son of Ridgway Knight, died at Poissy, near Paris, last Sunday. He was a victim of insomnia, and it is thought took an overdose of a sleeping potion. He was born at Poissy, but when he came of age declared his American citizenship.

LONDON LETTER.

London, Oct. 18, 1911.

Mortimer Mempes recently showed the collection of pictures which it has now been settled is to be the first beginning of the Australian National Gallery at Canberra. It is one of the most delightful small collections which it has ever been one's privilege to see, composed of a series of copies on a small scale—mostly about 18 inches by 12 inches—painted by a master-hand from some 50 of the world's most famous pictures.

For the past five years Mr. Mempes has been working, on and off, at these pictures. They were painted primarily, like the greater part of his previous work, for reproduction. Mr. Mempes went to the National and Wallace Galleries in London, the Louvre, the Dresden Gallery, the Hermitage, in St. Petersburg, and several other galleries, public and private, where the famous pictures required for the series were in keeping, and copied them in a way which one would hardly have thought possible. The series has astonished and delighted the critics, and there is no doubt that these copies are something quite new in the way of excellence.

The pictures, which Mr. Fisher, the Prime Minister, has accepted, and which will be placed in the Federal capital, include exquisite small copies of the following: Reynolds' "Age of Innocence," Romney's "Parson's Daughter," Franz Hals' "Laughing Cavalier," Gainsborough's "Mrs. Siddons," Bellini's "Doge Leonardo," Greuze's "Head of a Girl," da Vinci's "Gioconda," Velasquez' "Princess Margarita Maria," Turner's "Ulysses Deriding Polyphemus," Rembrandt's "Portrait Old Lady," Van Dyck's "William II., Prince of Orange-Nassau" and Gainsborough's "Mrs. Sheridan."

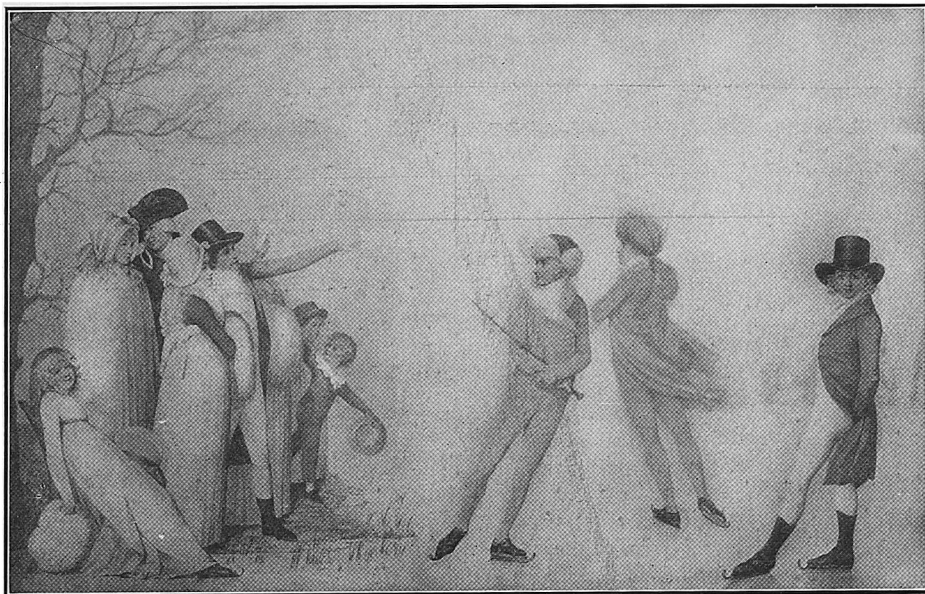
The first statue of Lord Kitchener is now in process of completion. It is intended for Calcutta's Park, and is to be erected as a tribute to the Field Marshal and a memorial of the work he achieved as Commander-in-Chief of the Indian forces. It is being cast in bronze.

With the revived interest in art, both ancient and modern, it is surprising that so little attention has been paid to the recent exhibition by Professor Flinders Petrie of some remarkable color portraits which he discovered in an Egyptian cemetery at Fayoum. The cemetery dates from about the first century, and its occupants were probably Romans. The portraits which the Professor has discovered are painted on thin cedar wood, and were used as a covering over the face of each mummified body. Professor Petrie considers that these are probably the earliest paintings known, and says that many of the portraits are of such individuality and strength as to challenge comparison with the technique and imagination of modern artists. This is particularly remarkable from the fact that the basic material of the paint is beeswax, which must have been melted to receive the pigment, and then melted again immediately before use. The colors have been found to consist of mineral, ochre and hæmatite, the blacks are charcoal, and the pinks and purples are madder. It is interesting to note that several modern artists have attempted to use beeswax in their pigments, but the results have been unsatisfactory, owing to its tendency to either harden too slowly, which causes the colors to run, or too quickly, causing the brush to become clodded.

The pictures which the King has loaned to the Exhibition of Old Masters at the Grafton Galleries illustrate the care with which the Royal collection, as amassed under different Sovereigns, has been selected. The Windsor pictures are fairly familiar to the general public. The Buckingham Palace pictures, how-

ever, though accessible to students, are only seen by the mass of the people through the specimens lent from time to time to the Winter Exhibitions at Burlington House. The Royal collections date back to the reign of Henry VIII., but they owe their chief treasures to Charles I., Frederick, Prince of Wales (eldest son of George II.), and George IV., who to other less agreeable qualities added a genuine enthusiasm for, and a real knowledge of, art. The Prince Consort added one or two Italian paintings of the highest merit, and the late Queen Victoria was a liberal, if rather an indiscriminate, patron of living artists. The Royal collection sustained a great loss by the dispersion of many of the works of Charles I. after his execution.

These treasures took four years to dispose of, and so great was their reputation that foreign monarch sent their



THE ROYAL FAMILY OF GEORGE III AND THE ARTIST HIMSELF,
By Richard Cosway.

In exhibition of "Old English Drawings" at E. M. Hodgkins Gallery.

agents to compete for them. It was in this way that many priceless works of Titian, Raphael, Correggio and others have become the pride of such great collections as the Louvre and the Imperial and Royal Galleries at Vienna, Munich, and Madrid. Some valuable works perished in the destruction by fire of the old Whitehall Palace, but William III. brought some admirable Dutch works with him. There is scarcely, even in Holland itself, any single collection of Dutch masters which rivals that which is now at Buckingham Palace.

Messrs. Arthur Tooth & Sons have now on view at their galleries, 155 New Bond Street, an excellent selection of pictures of the modern Dutch school, including examples by W. Steelink, B. J. Blommers, J. Z. Tromp, Tr. Tadama, J. B. C. Corot, J. Maris, H. Harpignies, D. A. C. Artz and J. Israels' "Friendly Visit," one of the best of his figure paintings. It depicts a Dutch interior of an old man in bed apparently with some slight ailment, while another old Dutchman talks consolingly to him. There are also some excellent water colors of the same school in the upper gallery.

ST. LOUIS (MO.)

The two special exhibitions at the City Art Museum by Frederick Oakes Sylvester and Robert P. Bringhurst closed recently and were followed by an exhibit by the "Two-by-Four Club," where examples were shown, among others, by Edmund H. Wuerpel, Dawson Watson, Gustav Goetsch, Arthur Mitchell and G. H. von Schlegel.

Another exhibition is planned to include paintings by American artists, among them John W. Alexander, Robert Henri, William Ritschel, Robert Reid and Horatio Walker.

PARIS LETTER.

Paris, Oct. 18, 1911.

"It is a difficult matter to write on art matters without mentioning Mona Lisa," well says a writer in the October issue of the "Burlington Magazine," "and yet she is not the only lady of the Louvre who has made victims. On the opposite wall of the Salon Carre still hangs Titian's Laura de Dianti, the continuous contemplation of which drove a well known Count to an insane asylum. Then there was the "Man with the Glove," by the same artist, which served to unbalance the minds of several young women, among them an attractive and talented young American girl." However, the great loss to French art of the Mona Lisa has been made the occasion of violent and unjustifiable attacks on the director and keepers of the Louvre. This is proba-

lic is being punished for the loss of La Gioconda.

The Louvre does not open now before eleven o'clock a. m. and on Thursdays at one o'clock. Since Oct. 1 it has been opened only five hours for five days a week. When Parliament meets it is hoped that credits will be voted to restore the National Museum to the nation.

The following lament over the loss of La Gioconda, written by Claude Phillips, the English art critic, is so sympathetic and well expressed as to have touched a responsive chord here and has been republished in many of the dailies.

"And shall we be rated as rhapsodists and sentimentalists, who for this great thing that we have lost send up a loud and bitter cry, refusing to be comforted? Surely not. The offence committed is the most odious of crimes against civilization, a sin for which there can be no pardon; the loss, as I have attempted to show, is immeasurable, and such as no new discovery, no addition to our store of art treasure can make good. The banal consolations which the indifferent would administer are powerless to heal the wound made by the catastrophe; unless the unforeseen should happen, it will ever remain open, laming effort in the good cause, and depriving even energy of that vitality which serves to transform aspiration into fulfilment. No greater calamity than the loss of Leonardo's masterpiece could befall the world of art-lovers—nay, the world—unless the earth should gape and swallow up the marbles of the Parthenon, or the ceiling of the Sistine Chapel fall to the ground, shattered into a thousand fragments.

"One great consolation, nevertheless, remains. The Joconde has been with us—she has pervaded all art, and not in the literal sense alone; the memory of the sublime mystery which she, the genius of Leonardo, has evoked, and yet not solved, cannot wholly fade from our eyes or our souls. Her luminous shadow, better far than imperfect copy or mechanical reproduction, will dwell with those who deserve her spiritual presence, and pervade their being. The world is the richer for the Mona Lisa, even though she should appear no more, or, worse still, appear shorn in part of her mysterious influence. We cannot imagine art without this supreme creation, as we cannot imagine the Cenacolo of the painter, without the sublime inventions of Michelangelo; as we cannot imagine literature without an Oedipus, without a Hamlet, without a Faust. In a sense—and that the highest—the Mona Lisa is with us still: for all time her radiant, solemn image will pervade heart and soul; for all time shall we wonder, for all time shall we love, and she be fair."

Simultaneously with the coming exhibition of Mantegna's Saint Sebastian d'Aigueperse, secured last year, in the Gallery of New Acquisitions in the Louvre, there will be shown a Madonna by Neroccio di Batholommeo, offered by M. D. Raymond Koechlin, on his election to the Presidency of Les Amis du Louvre. The Louvre has also recently acquired Pigalle's "Child and Bird," a pendant to the "Child with Cage" by the same artist.

The State has just offered to the Army Museum, the important picture by Geo. Roussel, representing the transportation of the ashes of Napoleon to the Invalides Dec. 15, 1840.

The well-known portrait of Mme. Recamier by Baron Gerard has been sent to the Petit Palais by the new Prefet of the Seine, M. Marcel Delanney, and given a place of honor in the Gallery of Medals. An important series of Gobelin tapestries, representing the adventures of Don Quixote, after Coypel's designs, are now hung in the same Medal Gallery.

The veteran landscape painter, Harpignies, now 92 years old, is to be made a Grand Officer of the Legion of Honor.

INDIANAPOLIS (IND.)

At the John Herron Art Institute, J. Carroll Beckwith has now a special exhibition of paintings, until Nov. 14, among them "Aix-les-Bains," "Through the Wood," "Green Rose," "From the Dahabiah at Luxor," "Twilight" and the "Norman Tower."

of the facts of the case. The keepers are no more responsible for the protection of the Louvre than are the writers who have attacked them. They do not appoint them, nor do they appoint the guardians and have no voice in assigning to them their duties. These matters are under the control of the Direction of the Louvre. M. Homelle was the Director, but it is a fact that the official upon whom rests the greatest responsibility in this matter is M. Rieu, the secretary of the Direction, although it would be unfair to suggest that it was the fault of M. Rieu that the picture was stolen. This incident will show the relation between the Administration of Fine Arts and the Director of the Louvre;

The guardians asked M. Homelle for a certain amelioration of their condition, which request was sent to the Administration of Fine Arts, asking that it should be granted, but it was refused. The guardians then applied directly to the Administration and their request was granted. What is to be said of an organization whose director is thus flouted by his superiors? The manner in which the guardians are appointed is not calculated to make the organization of the Museum easy. Under the law they must all be retired non-commissioned officers from a list supplied by the ministry of war, which often refuses to give any information about its nominees. The remedy for this state of affairs is to give the director power and responsibility and free the Louvre from the influence of the Government departments. There should be only one control and directors and keepers should not be subject to any outside control. As matters are now the pub-

CORRESPONDENCE

THAT "SELLER'S OATH."

A Premium on Dishonesty.

Editor *American Art News*:

Dear Sir:

The *American Art News* will be of service to art collectors, if it succeeds in drawing the attention of the Secretary of the Treasury to one of his own rulings, a ruling that holds up, and even nullifies, the free importation of antiques. The absurdity and injustice of it is known to every one except the Secretary; known to every importer of old art, and known to every Customs broker and to many Customs officials, who frankly admit that it produces nearly insurmountable difficulties to the importer without being of any practical value to the Government.

This ruling insists that a "Seller's Oath" shall be annexed to every invoice of antique goods bought abroad, and be sworn to before the nearest American Consul, and that in the Seller's Oath, it shall be stated, whence he, the seller, obtained his goods. In securing ten Consular Invoices during the past summer, I found only one Consul that knew of the necessity for a "Seller's Oath," and none realized the need for a specific statement from the seller whence he obtained his goods. No blanks were at hand, and in all instances the law had to be dug out, and the Seller's Affidavit typed by the interested parties. I ask the Secretary whether it is fair that American citizens and foreigners should be expected to know more of Consular requirements than the Consuls themselves, and failing to do so, whether they should be held responsible for defective papers?

Again, the law requires that a seller shall take his oath before the American Consul. This is frequently impossible. For instance, at Salzburg, Austria (where are obtained some of the choicest carved woods), there is no American Consul, and Vienna, distant six hours therefrom, is the nearest city that has one; Valladolid, in Spain, likewise destitute of a Consul, is distant eight hours from Madrid, whither one must journey, going southward, to take the necessary affidavit; and these instances could be repeated indefinitely. I ask the Secretary again whether it is just that whole sections of a country should be eliminated from the collector's field, because it is impossible to get his seller to go a day's journey to take an oath?

The Secretary of the Treasury must have a higher estimate of the character of dealers than falls to the average man. Does the Secretary for one moment think that some dealers would hesitate to make up a pedigree for his goods, and create a satisfactory Seller's Certificate, based upon his interpretation alone of what is right and needful? My personal experience is that there is no bar to their taking any oath whatsoever, that they will supply any old name or any old fact that would put a sale through to a finish. Perhaps their position, if we were to eliminate the dishonesty of it, is justifiable, for to demand the origin of their goods is:

- (1) To disclose to their rivals their trade secrets;
- (2) To have them break faith with, oft-times, the financially unfortunate, whose pride revolts against the disclosure of their poverty, and whose dealings with an antique dealer are of a secret nature;
- (3) To abandon over-the-counter transactions, where goods are bought for cash without history;
- (4) And again there is the impossibility of a dealer carrying the knowledge of the origin of a vast stock of goods, which he may have had for years.

Further, of what expert value is any "Seller's Oath?" The seller is not of necessity learned in art, and it certainly seems like depreciation of the gentlemen who are placed in the various Customs departments to think for one moment that any such certificate would have any weight in shaping their expert opinions.

The Seller's Oath is impracticable and worthless, and may the Secretary see it.

Yours truly,

John E. Stillwell, M. D.

New York, Oct. 25, 1911.

[The following letter on this same important question has been sent to Washington.]

Secretary of the Treasury,
Washington, D. C.

Dear Sir:

As exclusively importers of paintings by "Old Masters," and which come under the class of Art Objects admitted free of duty, we beg to call your attention to certain rulings of the Custom House in this city which have led to a great deal of unnecessary ex-

pense and the loss of much time in the entering of shipments from abroad.

Department Circular No. 41, issued in 1909, relative to Paragraph 717 of the Tariff Act of August 5th, that year, requires that the importers of works of art produced more than twenty years ago, and which are therefore allowed free entry to this port, shall produce not only a consular invoice from the port of shipment, but also a declaration from the foreign seller, certified to before a United States consul, stating where the objects were purchased, by whom, at what place and at what time produced.

As you will realize, it is certainly impossible for anyone to know (regarding a work of art produced more than one hundred years ago), exactly in what year or at what place said article was produced. This naturally works a hardship on the importer, for it is very difficult to obtain satisfactory affidavits. Furthermore the United States Consuls seem to be entirely ignorant of the requirements of the Treasury Department here, and in consequence, as the sellers are foreigners and usually do not understand our laws or language, in the majority of cases we find that these affidavits are defective in one way or another.

The customs authorities here, instead of using a certain amount of discretion in regards to these matters, live right up to the letter of the law, and wherever an affidavit is not exactly as required by law, demand a new affidavit or a bond to guarantee same before delivering the goods.

The Tariff Act was evidently not framed with the intent to hinder the importation of works of art more than twenty years old; still the rulings of your department have made it a tedious and almost a difficult matter to import such articles. The ruling was no doubt made in good faith to prevent the importation of fraudulent pictures, but it is easily seen that a man who will sell fraudulent pictures will be perfectly willing to swear to a false affidavit. Therefore the ruling works much more hardship on the honest importer than on the dishonest.

If it is not deemed wise to cancel this Circular No. 41, it seems only fair that the Consuls should be advised in regard to the matter and be able to intelligently fill out the blanks for foreign sellers; also that the customs authorities here should be allowed to use some discretion and not refuse to accept affidavits which, while defective in some minor details, still show that they are made in good faith, and more especially after the goods have been passed by your appraisers.

Hoping that you will give this your consideration, and trusting to hear from you in regard to the matter, we are,

Yours respectfully,

The Ehrlich Galleries,

463 Fifth Avenue

N. Y., Oct. 10, 1911.

Fake Innesses Abound.

Editor *American Art News*:

Dear Sir:

In your last issue referring to "fake" imitations of well-known artists submitted to Mr. William Macbeth, among which was an Inness, I beg to state that during the last three years no less than 36 canvases purporting to be by George Inness have been submitted to my judgment and of the whole lot only two were genuine productions of the artist.

Last winter three fraudulent pictures were sent to me by different dealers all of which were entirely different in treatment and all signed by the same hand and dated. One of them especially was a good picture, but had no resemblance to Inness's peculiar quality of color and was utterly lacking in his distinctive characteristics.

It appears that anybody owning a landscape thinks that by signing it Geo. Inness, it will be at once accepted as genuine. Of course, most of these fakes are deliberate attempts to imitate. Half a dozen of these frauds were sent to me from western cities.

Very truly yours,

J. Scott Hartley.

New York, Oct. 25, 1911.

SYRACUSE, (N. Y.)

The "Friends of American Art" of this city, organized by director Fernando Carter, have presented to the Museum the painting "Mother and Child," by Charles W. Hawthorne. The Museum has adopted the plan of issuing a monthly bulletin. Another important addition to the collection is a self portrait of Charles L. Elliott.

AROUND THE GALLERIES

Mr. Mori of Yamanaka & Co. writes the *Art News* from Japan that he is about to start for New York, and will arrive next month. He is coming via the Trans-Siberian Railroad, Paris and London.

George Durand-Ruel will sail from Cherbourg Nov. 1 on the Kronprinzessin Cecilie.

The many friends of Mr. David Kennedy of Kennedy & Co. will regret to learn of the recent death of Mrs. Kennedy, which occurred very suddenly.

The Henry Reinhardt galleries, 565 Fifth Ave., are now open to friends and patrons, and will be formally opened to the public about Nov. 1.

Mr. Frederick Rathbone, the London "expert" on old English furniture, is due to arrive today on the St. Louis. He will hold an exhibition of period Wedgwood at the gallery of Cooper & Griffith.

Mr. Alexander F. Otto of the firm of Frank Partridge recently returned from Europe, where he spent the past summer. He is now at the gallery, 741 Fifth Ave. While abroad he secured several choice pieces of antique furniture. Among other art works there is now on exhibition a set of eight Charles II. chairs, and a remarkable bookcase made by Sheraton for Lord Nelson, who presented it to Lady Hamilton.

The galleries of E. Gimpel & Wildenstein, 636 Fifth Ave., are now open for the season and will shortly open an exhibition of old drawings of the different schools. They are expecting to receive from Paris several choice old masters and some fine bronzes.

The Kelekian Galleries, No. 275 Fifth Ave., are unusually well supplied this season and consignments have lately been received of choice Egyptian bronzes, Persian potteries, Italian and French tapestries, XIV. century rugs, Renaissance embroideries and Jardiniere velvets.

The new galleries of Charles of London, No. 718 Fifth Ave., are now completely arranged and present a most effective and beautiful appearance. The collection of old Spanish iron work from the Madrid Museum, now on exhibition, is interesting collectors, and there are many new and rare art objects and handsome furnishings on view. Mr. Charles, who had expected to sail from London this week, has been detained by the serious illness of his mother. If she improves he will probably sail Nov. 1.

The etched work of W. Dendy Sadler in proof states by W. Boucher, James Dobie, W. Muller and others, is well shown at the gallery of Charles H. Graff, No. 19 East 33 St.

The first part of a collection of etchings, formerly owned by Sir F. Seymour Haden, and including examples of famous etchers from Abrahams to Millet, is shown at the Kennedy (late Wunderlich) Galleries, No. 613 Fifth Ave., to Nov. 18.

An exhibition of recent landscapes by Jonas Lie will follow at the Folsom Galleries, No. 396 Fifth Ave., the present display of portraits by Maurice Fromkes noticed elsewhere, about Nov. 1. A superior and choice collection of Persian potteries and near Orient wares from the Persian Galleries of London will soon be placed on exhibition in these galleries.

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The Expert Department of the *BURLINGTON MAGAZINE* has a special system of meeting such cases. On payment of a Preliminary Fee of Five Shillings (even this is remitted in the case of Annual Subscribers to the Magazine), the enquirer will be authoritatively informed whether the work of art submitted is of any considerable value. Should it prove valuable, a special opinion and guarantee from well-known experts can be subsequently arranged. Should it be valueless, no further expense whatever is incurred.

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ADVERTISE IN THE
AMERICAN ART NEWS

Early Chinese paintings—a collection formed by Englishmen long resident in China—will form a novel exhibition at the Montross Galleries, No. 550 Fifth Ave., to open Nov. 1.

Professor C. F. Le de Wild, an "expert" picture restorer, who was an assistant of Professor Martin in one of The Hague museums, has resigned his position and come here to enter the employment of Messrs. Knoedler & Co.

The library of the firm, in their new building, will be conducted by another native of Holland, Dr. Erasmus.

The bronze group executed by Henry M. Shady, for the Grant Monument in Washington, is said to be the largest of its kind ever cast in bronze. It was exhibited last Monday at the Roman Bronze Works, in Brooklyn.

The Holland-Court painter, Theodore Molkenboer, who arrived here early this week, is commissioned to paint portraits of several prominent American business men. He will remain six months and will visit Washington, Philadelphia and Boston.

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EUROPEAN ART NOTES.

The forty-first autumn exhibition opened at the Walker Art Gallery, Liverpool, Oct. 18. Artists who accepted invitations to assist in arranging the exhibition are Adrian Stokes, Adolph C. Meyer and E. A. Hornel. The city council decided to permit the formation of an art union to act in connection with the exhibition.

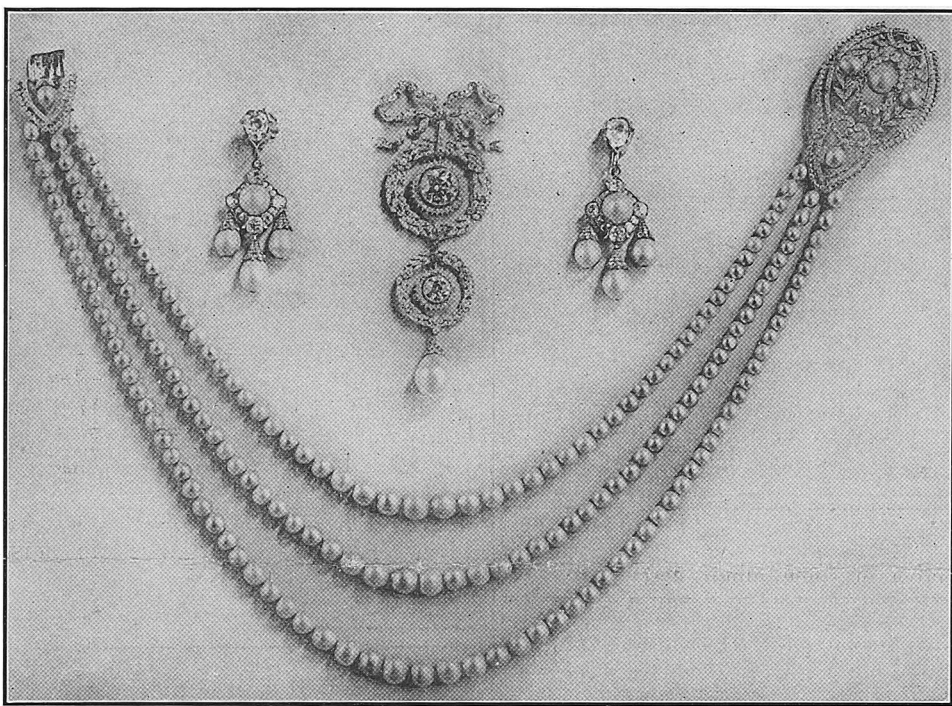
The summer exhibition at Manchester, except for Eugene Bejot's Seine pictures, was confined to English artists, but one missed such men as William Strang, Francis Dodd, and, among the dead, Whistler and Seymour Haden. The work exhibited was, for the most part, an echo of these artists. The real strength was in the lithographs. Frank Brangwyn sent a massive composition, "The Pool," E. J. Sullivan, two classical subjects, and Charles Shannon, his beautiful dream fancies; Whistler was well represented with landscapes and figure subjects.

In Budapest the Royal Art Society ushered in its fiftieth year of its founda-

SULTAN'S JEWELS SALE.

On this page an illustration is given of three strings of rare Oriental pearls, with diamond clasp, enriched further by five great pearls, and several ornaments, which are among the collection of marvellous jewels formed by the deposed Sultan of Turkey, Abd-ul-Hamid II., to be sold at auction at the Georges Petit Galleries, Nov. 27-29 inclusive, and at the Hotel Drouot-Paris, the afternoons of Dec. 4-11 next, by M. Lair Dubreuil, Commissaire Priseur.

The dispersal of these rich and rare jewels will attract buyers and lovers of gems from all over the world. The catalogue, fully and richly illustrated, can be examined at the *Art News* office in New York and will give an idea of the remarkable character and richness of the offerings. Some of the ornaments and larger pieces are barbaric and in the richness of display and their individual gems are most unusual. Orders for purchase at the sale will be executed by letter or cable by the *Art News*.



JEWELRY FROM THE SULTAN'S COLLECTION,

To be sold in Paris by M. Lair-Dubreuil.

tion, but there were few works of high artistic value. Among the landscape painters Baron Mednyanszky takes first rank, his "Windy Day," a scene from the Tatra forests, showing great vigor and breadth. Robert Nadler was represented by several bits of charming Hungarian landscape. A dainty little study in blue and gold, "The Coffee Cup," showed an elegant arrangement in color scheme. An attractive piece of animal painting was Arthur Heyer's "Surprise."

After the death of Michael Munkacsy, the great Hungarian painter, which occurred in May, 1900, the Society of Fine Arts decided to erect a monument to his memory in the Kerepes Cemetery, which was finished and unveiled with imposing ceremonies last June.

The Munich Artists Society organized a Jubilee Exhibition, which was held this year in honor of Prince Regent Luitpold, which, from the high quality of the works displayed, was much above the average exhibitions the society has previously held.

KANSAS CITY (MO.)

Mrs. Mary Atkins, who died at Colorado Springs Oct. 3, left in her will \$218,000 to this city to establish an art museum. This sum is in the hands of the trustees of the testator, and the only condition imposed is that the institution shall be known as the "Atkins Museum of Fine Arts."

HOE LIBRARY SALE.

The Anderson Auction Co., 40 St. and Madison Ave., will begin the dispersal sale of the second portion of the Hoe Library Jan. 8 next. There are more than 3,600 numbers in the catalogue and among them 125 books of exceptional value. There is another Gutenberg Bible, a perfect copy, printed on vellum; Caxton is represented by a complete copy of the "Polycronicon" and the "Canterbury Tales." The rare copy of the first edition of Aesop's Fables, of which only three copies are known to exist, printed in 1483, and the "Prima Pars Secundae" of Thomas de Aquino printed at Mainz, 1471, by Peter Schoeffer, will be in the sale. There are 98 illuminated Mss., one an Italian Ms. on vellum, printed with eleven full page sepia drawings; a fine example of a French "Book of Hours," XV. century, embellished profusely with miniatures by two artists unknown; another rare Bible, printed in the XV. century by Nicholas Jenson, is one of seven copies known to exist.

Among the Americana is the first dated edition of the "Letter" of Christopher Columbus, 1493, formerly owned by Henry C. Murphy, and a set of the "Grand Voyages" of De Bry, printed during 1500-1634; Journals of Washington Irving; Thomas Middleton's "Game of Chess" and Nathaniel Morton's "New England Memorial," Boston, 1669.

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